

# 万骏骧腾中华情

## 当代中国画家画马作品集萃

Galloping Coursers — A Collection of Contemporary Chinese Artists' Horse Paintings





中國當代畫馬名家作品集

李新題

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老可題



# 前言

2009年是中华人民共和国成立60周年，中华画马学会将《万骏骧腾中华情——当代中国画家画马作品集萃》作为向国庆60周年的献礼之作，奉献给广大读者朋友们！

马是人类亲密的伙伴和忠实的朋友。在中国人的传统理念中，马的地位极高。中华民族的图腾是龙，而“龙马”则时时相提并论。《周礼》上说：“马八尺以上为龙”；《山海经》里讲：“马实龙精”。龙即是马，马即是龙，龙马相通（同）。自古以来，马是天和丰收之神的象征，是旺盛的活力和精力的象征；马是刚烈、英武、勇敢、桀骜不驯、勇往直前等等的代名词；马又是能力、圣贤、人才、有作为的象征，古人常常以“千里马”，“不拘一格降人才”来比拟。

马与人类万千年来结下了永世难解之缘，以马为主体的气势恢宏、博大精深的马文化则渗透在人类文化的各个层面、各个领域、各个视觉之中，深深刻印在中华民族的文化血液之中。“一马当先”“马到成功”“万马奔腾”“快马加鞭”“马不停蹄”“老马识途”“厉兵秣马”“天马行空”“老骥伏枥、志在千里”“春风得意马蹄疾”“龙马精神海鹤姿”……这些成语和诗句融入了中国人对马的喜爱，对马的感情，对马的希望。马的精神与内涵已经成为人们日常生活中不可或缺的精神财富，马让人想到了英勇、剽悍，马象征了高贵、高雅的显赫风范！马让人感受了中华民族悠久灿烂的历史文化，马使人形成了自强不息、开拓进取的“龙马

精神”。龙马精神是中华民族精神的一种体现、一个浓缩。

画马是中国马文化的重要组成部分。人们欣赏骏马而画马，从唐朝的曹霸到近代的徐悲鸿相承不绝，画肥画瘦，画奔画嘶，画动画静，画尽了马的形态、马的风骨、马的精神。当代众多画家承古人之遗风，学西人之技法，推陈出新，成就了一大批画马大家。《万骏骧腾中华情——当代中国画家画马作品集萃》中，收录了多名当代著名画家的画马精品力作。这些作品，无论动态、静态，无论意象、抽象，都被赋予了充沛的生命力，充满着浪漫的遐想和激情。展读这些作品，既是高品位的艺术享受，也是在感受时代精神和民族精神的无穷力量。

希望通过本画册的出版，不仅可以欣赏、感受各位艺术家独树一帜、异彩纷呈的画马艺术，更重要的是继承、发扬自强不息、开拓进取的“龙马精神”，为中华民族的伟大复兴而一马当先、勇往直前！

本画册是由唐山学院大唐画院在全国众多画家和荣宝斋出版社等诸多单位的大力支持下完成的，在此一并表示崇高的敬意和衷心的感谢！

张心昊  
2009年6月于唐山学院

## FORWARD

This year of 2009 marks the diamond jubilee of the founding of the People's Republic of China. Galloping Coursers--- A Collection of Contemporary Chinese Artists' Horse Paintings is published today as a tribute of Chinese Society of Horse Paintings to the 60th anniversary of our great motherland and to the readers.

Horse is an intimate and dedicated companion of human kind. Traditionally, Chinese people have placed it at a very high position in their mind. It is often mentioned in the same breath as dragon, which is the Chinese national totem. For example, Rites of Zhou, an ancient Chinese book, pens fascinatingly that a horse growing to a height of 8 chi turns into a dragon. In Books of Mountains and Seas, it reads that a horse is actually a celestial dragon. So we can infer that a horse is a dragon and they have no difference. Horse has been the symbol of both the Lord Heaven and the God of the Good Harvest from antiquity until now. It carries the connotations of such words as energetic, brave, loyal and hard working and so on. It also symbolizes capacity, talent and accomplishment. Our ancestors used to compare talented people to swift steeds.

The magnificent horse-culture with full profundities has infiltrated into every aspect of human beings' culture because of horse and human's unbreakable ties through years. It also becomes a stamp of Chinese culture and a part of Chinese cultural identity. Let's take some of Chinese idioms for example. "Yi ma dang xian---Be foremost in the fight, Ma dao cheng gong---Be accomplished instantly, Kuai ma jia bian---Spur the flying horse at high speed, Lao ma shi tu---An old hand is a good guide, Lao ji fu li, zhi zai qian li---Old people may still cherish high aspiration, Chun feng de yi ma ti ji---Ride on the rest of success, and so on. They contain Chinese people's affection, emotion and expectation for horses. And the spirits of horse---bravery, invincibility and nobility have become spiritual necessities in people's daily life. On seeing horses, we get a glimpse of Chinese nation's long history and prosperous culture. Horse has taught us the so-called "dragon-horse

spirit", which is a reflection and epitome of Chinese people's national spirits.

Horse painting is an important part of Chinese horse culture. Horses are best and loyal friends of humanity. That's why China produced a host of celebrated painters and a lot of master piece going down throughout China's history of paintings. Horses are cherished, celebrated and painted by human beings just because of their characteristics of dedication, devotion, loyalty and courage, which are the similar spirits and true feelings we can experience or derive from. Artists painted horses out of their admiration for it, from Caoba in Tang Dynasty(618---907) to Xu Beihong in modern times. They drew horse in great detail: fat or thin, in motion or in stillness, its galloping and its neigh. Inheriting their styles and introducing in western skills to create their own characteristics, contemporary artists have achieved great success as horse painters. The masterpieces of 50 contemporary artists are compiled into a book with the name Galloping Coursers-- A Collection of Contemporary Chinese Artists' Horse Paintings. Horses in these pieces of different genres are painted with full vitality, romantic reverie and passion. Enjoying them is enjoying high art and feeling the powers of the time and our nation.

This book is expected to introduce painters' various arts to audiences and more importantly, to inherit and carry forward the "dragon-horse spirit" of self improvement without satisfaction and braving forward for achievements. Thus with the spirit, we can contribute to the revitalization of our Chinese nation.

Particular thanks are due to collaborative effort by a large group of artists and special tribute and respect should be paid to Rongbaozhai Press who helped Datang Art Academy of Tangshan College publish this album of paintings.

Zhang Xinhao  
May, 2009



# 序 言

前不久，有几位喜欢画马的朋友来访，告诉我说，他们准备成立一个以研究、探索画马艺术为主旨的学会，希望听听我的意见。他们的话，带给了我一个信息，同时也引起了我的一点思考。古往今来，中国画坛有过多少画马的高手和杰作，但在全国范围内成立一个专门以画马为主要学术方面的画会，似乎还从未有过。至少我所了解的是这样。对于这些同志的想法和努力，我表示赞同和支持。

大家知道，马与人类社会有着悠久的历史渊源。作为我们人类最早驯化的动物之一，可以说，马是人类的天然伙伴。它吃苦耐劳，善解人意，不但有助于生活就是在曾经有过的历史硝烟中，还能同人们一道戍边打仗，保卫国家。特别是在生死存亡之际，它能和主人相依为命，生死相托。早在两千六百年前，我国的《诗经》中就有了对马的推崇与赞美；而在中国画坛，以马为题材的创作，也有数千年的历史。秦代的壁画和汉代的画像砖中，就有马的形象出现。唐代的曹霸、韩幹、韦偃，宋代的李公麟都是画马的高手。到了现代，具有深厚学养和开拓精神的徐悲鸿先生，异军突起，采用中西结合大写意勾勒落墨的方法画马，使得这一题材的创作达到了新的高度，成为现代中国画成就的标志性成果之一。纵观历史，中国画坛所以会不断涌现出一个又一个画马的名家，一幅又一幅永载画史的佳作，就是因为人们特别地钟爱马、赞美马。作为人类最好的伙伴和最忠实的朋友的马，可以说，有着许多与人类相通的品格。人们从马的身上不仅可以汲取力量，也可以感受情感。比如，桀骜不凡的风骨、鞠躬尽瘁的精神、与人等身的忠勇，都是马给予人们的真实感受。人们爱马、画马，更多的是要寄托和表达对美好事物的追求与向往。这种“物我相通”“人马合一”的绘画理念与传统，经过一代又一代的努力，连绵延续了几千年，到了新的时代，仍然保持着旺盛的生命力。

那么，怎么样才能把这种优秀的传统更好地传承下去？如何在新的时代赋予画马艺术更多的时代特色与精神？如何在今天这样一个多元化的时代，使画马艺术呈现出更加璀璨多姿、丰富多彩的艺术局面，把画马的技艺提升到一个更高、更新的境界呢？我想，诚如前边所说的那样，成立一个

专门的画会不失是一个积极有益的选择。

了解中国现代绘画史的人可能都知道，在中国画坛，以画会聚拢人才，推动美术创作发展的做法，是有着自己的传统和经验的。19世纪末至20世纪初，我们北方地区所形成的以北京、天津两地画家为主的京津画派，就是得力于北京中国画学研究会和湖社的先后成立而发展的。在过去的时代，全国没有统一的美术组织的情况下，许多地区都是以画会、画社为号召力，通过名家的参与、指导、创作以及教学，带动和促进当地绘画的繁荣，甚至影响到一个画派的最终形成。拿1920年北京成立的中国画学会研究会来说，成立之初，他们就提出了兼顾古今，具有一定时代意义的“精研古法，博采新知”的办会宗旨。而1926年在京成立的另一个著名画会——湖社，还出版有自己的刊物《湖社半月刊》，以后又改为月刊，每半个月开一次观摩性质的研究会，定期举办画展，并通过自己的刊物发表创作，介绍古今艺术，传播相关信息。正是通过这样的活动，很好地促进了京津地区中国画的创作，为20世纪初期中国画出现过的一个兴盛期做出了自己的贡献。今天，中国画马学会的成立，无疑会给中国画坛画马艺术的繁荣与发展，带来新的希望与活力。现在，他们又编辑出版了这样一本画马的专集，把不同风格不同表现形式的画马作品集中在一起，呈现给广大读者和美术界的朋友，无疑又为人们提供了一次很好地观赏、学习、交流与借鉴的机会，是对活跃画马创作的一个新贡献。我衷心地祝贺画马学会的成立，衷心地祝愿学会在今后的实践中越办越好；同时，也希望在今天这样一个宽松、和谐、安定的环境里，有更多有才华的中青年画家加入到这个学会中来，大胆探索，勇于实践，古为今用，推陈出新，中西互鉴，与时俱进，为新的时代和今天的大众创作出更多更好，更能打动人、感染人、启迪人、激励人、愉悦人的画作来，使我们的画马艺术在新的历史时期有更高的精神追求和审美享受。

我愿意和大家一起期待着。

韦江凡

2006年8月于北京

## PREFACE

Not long ago, some friends of mine who are very fond of painting horses came to see me and said that they were going to set up a society aimed at researching the art of horse-painting and would like to hear my opinions. This gives me some information and causes me pondering on it. In the history of Chinese art circle, there have emerged many great artists of horse-painting and master pieces but so far as I know there is no, up till now, such a national academic society of fine art specialized in horse-painting in China. So, I fully endorse the proposal and support their efforts.

Horses have historical origins of long standing with humankind. Horses, as one of the earliest domesticated animals, are natural companions of human beings both in life and work because they are hard-working and strong apprehensive. They also helped a lot in the past battlefields, garrisoning the frontiers and going through thick and thin together with their masters. As early as 2,600 years ago, there was psalm of horse in the "Book of Songs" in China and the history of painting horses can be traced back to thousands of years ago. Horses appeared on the murals of Qin Dynasty(221-206B.C.) and on the stone relief of Han Dynasty(206B.C.-24A.D.). There were many famous artists of horse-painting, such as: Cao Ba, Han Wo and Wei Yan of Tang Dynasty(618-907A.D.) and Li Gonglin of Song Dynasty(960-1127A.D.). In modern China, Mr. Xu Beihong is the most outstanding representative of horse-painting due to his scholarship and self-cultivation, who combined western and Chinese methods and innovatively used the scribbling sketch and impressionistic free style in horse-painting, thus bringing the painting of this subject to a new summit and becoming a symbol of achievements in modern Chinese fine art.

Horses are best and loyal friends of humanity. That's why China produced a host of celebrated painters and a lot of master piece going down throughout China's history of pictures. Horses are cherished, celebrated and painted by human beings just because of their characteristics of dedication, devotion, loyalty and courage, which are the similar spirits and true feelings we can experience or derive from. Through painting people project and express their yearning for virtues and goodness. The distinct cultural tradition of "integration of the universe and humanity" and "harmony between nature and humanity" of the Chinese nation that developed in the long course of history has exerted a strong influence on contemporary China, just as it did on ancient China, and still remain great vitality at the present new era.

It is, I believe, an initiative and pioneering approach to establish a nationwide academic society majoring in horse-painting to solve the issues of how to carry forward this fine tradition, how to keep pace with the time and how to raise this art to a new level and make it resplendent and colourful in the new era of pluralism.

It has been a good tradition and experience in the history of Chinese art circle to found institutes, societies or associations to have the artists get together to promote the development and creation of art. In the early years of 20th century when there was no nationwide organization of art in China, the Jinjing School of art came into being in north part of China with the guidance and participation of some famous artists from the cities of Beijing and Tianjin. Later in Beijing they set up China Art Research Institute in 1920 with the purpose of "taking account of both ancient and modern art" and "studying intensively ancient methods and learning extensively modern knowledge". In 1926 another well-known art society, "Hu Hser", was established in Beijing and they published their periodical "Hu Hser Fortnightly", which became monthly later. They also organized seminar semimonthly, had exhibition of paintings regularly, published works of art and spread information and knowledge of modern and traditional art, thus making contributions to the prosperous period and development of Chinese art in north China in the early 20th century.

The establishment of China Society of Painting Horse today will, beyond doubt, bring new hopes and vigor to the development and flourishing of Chinese art in this circle. Today, they are going to publish this collection of drawings with different and distinctive artistic styles, technique and manifestations., which is surely a good chance of enjoyment, learning, exchange and a new contribution to the creation of horse-painting art. My sincere congratulations on the establishment of the society and wish the society ever growing prosperity. Meanwhile, I also hope that more and more young gifted artists will join this society to probe, practice, produce in a bold, pioneering and innovative way new works that will be more inspiring, encouraging and enjoyable so as to raise the art of horse-painting to a new stage in the new age.

We are looking forward to it..

Wei Jiangfan  
August, 2006 Beijing



# 骐骥百变写新姿

自有生民以来，无数种动物就以这样那样的方式进入了人类的生活，成为人类生存、发展的有机组成部分。但是，还没有任何一种动物能像马一样，曾直接参与了人类历史的创造，与人有着过命的交情——在近现代科技出现之前的冷兵器时代，马以它的强健有力、灵活快捷、忠诚聪敏，成为人类迁徙负重的最佳工具，更是冲锋陷阵、长征远讨、开疆拓土、卫国安邦的不可替代的重武器装备，一如现代的火车、轮船和战车、坦克。不同于冰冷的机械化器械的是，马是有灵性的血肉之躯，在其为人类的生存发展效命驰驱的漫长历史互动过程中，马与人成为了朋友、战友，成为灵犀相通的生死之交。

马与人的这种特殊互动关系，马的这种特殊历史作用，马所扮演的这种特殊角色，在东西方古典艺术中鲜明地展现出来。不论是古希腊罗马的雕刻，还是文艺复兴时期的绘画，马从来都是以雄伟壮美、风度翩翩的绅士姿态，作为人类的忠实战友而与英武的骑士、威勇的英雄和雄才大略的君王统帅们连为一体的。而其他动物，威猛如狮虎、庞大如犀象，则往往在艺术中被表现为人类要征服的对象，抑或矛盾冲突的对立面。中国古代艺术家亦不例外，从秦汉兵马俑、画像砖中的雄姿初现，到唐代昭陵六骏的横空出世，曹霸、韩幹和宋代李公麟笔下的千娇百骏，再到清代画家郎世宁描绘的帝王们雍容华贵的坐骑，直到徐悲鸿锻造出来的“一洗万古凡马空”的神骏，可以看得出马对于人类的重要性及人对马的那份千年难解的浓浓情结。“马上定天下”的浓烈英雄主义情怀，“马上看英雄”的独特审美视角，“人马画”

“鞍马画”这一画科的历史性诞生，无不映照出马在历史地平线上卓尔不凡的骏骨英风。

马的这种历史定位、历史作用和审美品格不是谁恩赐给它的，而是它固有的优良品格在漫长的社会实践中与人类的积极本质力量两相契合的结果。诚如英国作家布封所言，马是人类所能征服的最高贵的动物。它刀削斧劈般的高贵头颅彪炳着刚毅英武之气；温润的脉脉含情善解人意的大眼睛，简直能透视人类的心灵，让你与它生死相许；而被绸缎般光滑皮毛覆盖着的肌肉弛张、劲健剽悍的躯体，其壮美之概往往令人怦然心动，豪气干云；至于它修长刚劲、翻飞电闪的四肢和迎风如旌旗般猎猎飘卷的长鬣毛，则让人对这个生命体一往无前、一日千里、风驰电掣的力量、速度叹为观止。然而更让人为之一唱三叹、回肠荡气的是马那份九死不悔的赤胆忠心和踏破千山雪的无畏气概。体貌、品格上的这些特征，使马在古人的心目中具备了“龙相”的审美意义。龙腾虎跃、龙马精神，这些词语都因马而生。“胡马大宛名，锋棱瘦骨成。竹批双耳峻，风入四蹄轻。所向无空阔，真堪托死生。骁腾有如此，万里可横行。”诗圣杜甫这首咏马的千古名诗，酣畅淋漓大气磅礴，写尽了马的忠勇无畏超迈不羁。这是为马勒石立言，更是为古往今来人类所理想、所憧憬的高贵品格和精神境界抒怀放歌。所以，尽管在这个声光化电的现代社会中马的功利作用、实用价值愈来愈淡化，其身影在军旅、商贸、旅游等领域中逐渐淡出，但马因其与人类的特殊历史关系，因其自然的形象、力量、品格在实践中被

赋予的社会意义，而愈来愈超脱世俗的狭隘功利，获得了愈来愈独立的历史评价和审美品格，成为一种文化现象，成为一种不朽的精神品牌、审美载体而受到人们长久广泛的喜爱和追捧。

这就是为什么在新时期的中国画艺术中，在广阔的艺术市场上，这种动物仍然被画家们执著描绘、马画仍然被艺术爱好者、收藏者青睐的原因。在世界范围内，马，至今仍然是艺术家们为之着迷的题材，以马为主题的艺术品比比皆是。如何总结、继承和弘扬中外画马艺术的优秀传统，如何找到一种联系、团结同道的适当方式、找到一种可凝集力量、便于操作的抓手及平台，以利于从理论上和创作实践上推动中国画画马艺术的发展和繁荣，就成为有志光大此艺术门类的同道的共同愿望。

于是，2005年11月，来自京、津、唐、吉的一些朋友聚会京华，商议发起、筹建中华画马学会事宜及如何开展有关活动——此举完全是志同道合者心灵上的一个默契，自觉自愿者行为上的一个同步。两年多来，有不少画界内外朋友关注它、支持它，名家高手的加盟则为这支队伍、这个事业注入了强大的活力。

令人欣喜和鼓舞的是，改革开放30年来，一批“马语者”踵武前贤，前赴后继，在画马一道上或是在中国画传统内实行变法，突破藩篱，自成格调，或是借鉴西法，杂糅中学，广采众华，自铸新貌，于是在画马艺术的广袤领

域里，出现了流派争雄竞秀，画风摇曳多姿的可喜局面，一时间万骏千骑来眼底，雄奇百变领风骚，成就了中国画坛上的一道可观可咏的风景。这是画家们为繁荣发展画马艺术所做出的努力和奉献。众多的“马语者”在孜孜不倦驰驱的同时殷殷期待着，在不远的将来定会有韩幹、悲鸿式的新时代画马大家涌现，他们坚信，只有在不事张扬、充满奋斗和奉献、追求的艺术实践中，才能超越前贤、超越自己，在造就大家的同时也成就自己。他们相信，在当今这个艺术多元化、审美多样化的时代，在艺术上没有最好，只有更好；没有定于一尊、傲视群雄的王者，只有勤于实践、不断超越的行者。

为此，造成一种宽松和谐的艺术氛围，鼓励创作创新和理论探索，使各种流派、各种风格的关于马画的艺术共存并秀，形成画马艺术上“不拘一格降人才”的局面，才能有望于名家的出现，有望于中国画画马艺术的进一步发展与繁荣。我们当为此竭尽绵薄。

易洪斌  
2008年春节



## Varied Steeds Painted in New Postures

Since the existence of human beings, no animal but horse has ever been directly involved in creating human's history and keeping the fellowship and friendship with human beings. During the cold steel days, with the characters of sturdiness, agility and loyalty, the horse was the best tool for human's migration and weight-load. And moreover, it was the irreplaceable weaponry and equipment in battle fields for charging forward, punitive expedition and national defense. In the long interaction history of serving human's living and development, the horse and mankind have become close friends, battle companions and Damon and Pythias.

The special interaction relations between the horse and mankind, the special historical effect and the special role the horse played have been shown vividly in the east and west classical art. Not only in the Roman sculpture of ancient Greece, but also in the paintings of Renaissance, the graceful images of horses were always associated and integrated with heroic knights and rebels and with kings and commanders of great caliber. In the ancient Chinese art history, from the terra-cotta warriors and gallant postures in portrait bricks of Qin Dynasty(221B.C.---206B.C.) and Han Dynasties(206B.C.---A.D.220) to the Six Stone Steeds of Zhaoling Mausoleum of Tang Dynasty(618---907A.D.), from various courser works drawn by Cao Ba, Han Wo of Tang Dynasty and Li Gonglin of Song Dynasty(960---1279A.D.) to the emperors' elegant horses depicted by Lang Shining of Qing Dynasty(1616---1911), even unto great modern artist Xu Beihong's dragon-horse which "had banished earthly horses for ten thousand generations", we can see the importance of the horse to human beings and the human's strong and long-established affection to the horse. The heroic feeling of "ruling a country on the horse", the unique aesthetic perspective of "praising a hero on the horse" are all shown and reflected in graceful heroic images of horse

paintings, which has become a special school in the Chinese history of art.

Just as Buffon, a French naturalist and writer, once said that the horse was man's most noble conquest. The historical position, role and aesthetic character of the horse are not bestowed by anyone, but are the combination of its natural fine quality with human active natural character during the long social practice. Its abrupt head resembles fortitude and bravery. Its silky-hair covered agile and strong body is magnificent and makes your heart go pit-a-pat, and its long and forceful four legs and rolling flag-like hair make people surprised for its power and speed of pressing forward at a tremendous pace. But what impresses people more deeply is horse's total loyalty and courageous spirit. The features in stature and character endow horses with good aesthetic implications as dragons in Chinese ancients' minds and therefore lots of Chinese expressions and idioms originate from the image of horses once as dragons rising, tigers leaping and the spirit of a dragon-horse.

Du Fu, a famous Chinese ancient poet of Tang Dynasty, once sang the praises of the horse in one of his poems Chief of Corps Fang's Steed of the Huns. The Hun clans steed of Dayuan fame Is stalwart, spare in build, With ears like whittled bamboo flukes sharp, And hoofs wind-borne and -filled. Where'er it fareth, there 's no breadth; Your life and death may entrust to it ye, As, brave and dauntless is it thus, Ten thousand Li it speedeth in a spree.

as a paean of the noble character and the spiritual realm mankind has been longing for and pursuing since the time immemorial.

In the modern times, although horse's practical value is declin-

ing and it has gradually faded out from the army, commerce, trade, tourism and so on, its natural image, power and character have been endowed with social meanings because of its special historical relationship with human beings, gained more and more independent historical evaluation and aesthetic character and widely loved and pursued as a cultural phenomenon, immortal spiritual brand and aesthetic carrier.

That is why, in the new era, horse is still portrayed by painters of traditional Chinese painting artists and there is still a strong penchant for horse paintings among Chinese art fans and collectors. In the international market today, horses are still the main theme of artists and there are lots of artistic horse works. So it is the common desire of many Chinese artists to work together to summarize, inherit and carry forward the fine traditions of horse-painting at home and abroad, to find a suitable platform or channel to exchange views with each other so as to facilitate and promote the development and prosperity of Chinese horse painting skills from the theoretical and practical perspective. Therefore, in November 2005, some friends from the cities of Beijing, Tianjin, Tangshan and Jilin Province gathered in Beijing, discussing how to establish Chinese Horse-Painting Society and how to carry out relevant activities, which is the tacit agreement and the volunteering behavior of friends with common goals. In the last two years, many friends at home and abroad have shown great interest for and support to the society and many celebrities joined in, thus invigorating the great endeavor.

It is delightful to see that during the last 30 years of China's reform and opening up, new generations of horse painters appeared successively to develop this art and to create many new styles through reforming the traditional Chinese painting skills,

or studying the western painting methods and learning the merits of other schools. Therefore, a gratifying phase is seen in the wide field of horse painting art with diverse schools presenting their achievements and various styles exhibiting their charms, which then contributes to a glorious scene in Chinese painting circle with thousands of coursers galloping on the canvas expressing different kinds of beauty.

Only in the generous and harmonious artistic atmosphere, which will encourage the innovation in skills and theories, promote the co-prosperity of different schools and styles, and form the new phase in horse painting with the springing up of different types of talents, can we expect the appearance of great masters, and the further development and prosperity of Chinese horse painting art. To this, we will dedicate our humble selves.

Yi Hongbin  
Spring Festival, 2008



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韦江凡 芳草春华  
Wei Jiangfan

Horses on Fragrant Spring Grassland





韦江凡 云飞  
Wei Jiangfan Flying Cloud





韦江凡 奋蹄 Wei Jiangfan Forging Ahead



韦江凡 奔马图 Wei Jiangfan Galloping Horses